Youth

October 14, 1962

Mousetrap / *Football slanguage*
Big question / *Is there a God?*
Hayley Mills / *On the serious side*

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IS THERE A GOD?

veryone has doubts. He asks questions. He seeks proof. He aches for the unknown, for man is the discoverer, not the creator. nd man's biggest question is God. If science is not certain about existence of God, can man know God through faith?

HUMAN beings are always asking questions. It's our nature. We spend our whole life in the context of questions and answers. Although our estions are many and diverse, they fall into two basic types—the simple riosity of the mind at play and the deep questioning of the mind at work. Many questions grow out of sheer intellectual curiosity, that is, they are reflection of the *play* of the mind. When such questions are pursued, metimes to an answer, the appetite of the mind's curiosity is satisfied. So e the March Hare we say: "I'm tired of this. Suppose we change the bject."

Destiny depends on honest answers. And so, there is a second type of estion that reflects the *work* of the mind. Such questions always end by lling the question*er* before the bar to be judged as to his reasons for king the question and as to his willingness to receive an honest answer. ese are the questions that make a difference in our existence—they are stiny questions. The issues concerning vocation, marriage, the meaning life and death, or the reality of God are such destiny questions. Nothing ever quite the same once these problems have been seriously faced.

Like every other question, man's question concerning God has a setting context. In earlier periods of man's history the question of God was sed in the context of belief in many gods. Thus the question in those ys developed in terms of the one God among the many divine beings.

Turning to science for an answer. In the modern world the context of question of God is provided by the *scientific attitude*. Beginning in de school and carrying on through high school and college, modern ith desire to see things clearly, to find answers backed up by evidence, be able to prove and verify the things they believe. We are all "from ssouri" in the sense that we *want to be shown* the why, what, and how of beliefs. This mental attitude at the heart of the scientific spirit has n a great value in the growth of Western civilization. It has enabled to overcome age-old superstitions and diminish the role of magic and orance in our society.

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But along with these good results, this des
to have everything proved in a visible fashion
led many people to the colossal illusion that a
thing and everything important or true ca
subjected to this sort of public demonstrati
The result of this kind of mentality is that faith
the reality of God has diminished for the obvi
reason that God cannot be captured in a test-tu
nor tacked on to the end of a syllogism in log
To be sure there always have been and still
religious thinkers who claim that the existence
God can be proved just as decisively as a g
metrical theorem. Much has been written
show that God must exist because the unive
has to have a First Cause, or because the mo
distinctions between good and evil must l
back to some Moral Being who upholds th
distinctions, or that all the purposes in nat
and history must point to a great Designer
Purposer who created the world according
some master-plan.

All these so-called arguments for the e
tence of God have their value, but for many
us today it simply must be admitted that t
are haunted by a failure-to-prove. These pro
convince only those who already believe in
for other reasons. What we need to see is that
reality of God is not known in the same way
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or an experiment in chemistry. Scientific w
of knowing have their proper place, but they
not all-inclusive. Hence the best that sci
can do still leaves the reality of God an o
question, on the boundary of a "yes" or a "

Is there any other approach to the ques
of the reality of God, if the methods of sci
are not all-inclusive? We may be helped her

awing insights from our own personal relationships. How we come to know another person? Well, there are some ngs we can know about another person by observation and ription—his height, weight, eye-color and other similar aracteristics. But to really know another person means ore than this. It means to know his hopes and fears, his eams and ambitions, his loves and hates, his weakness and ength. But these intimate and inner realities we can never ow about another person unless he reveals or discloses em to us by some word or action. Every person is in a nse a secret and can only be known through acts of self-sclosure, and unless they are willing to make themselves own, they remain strangers, question-marks, or enigmas.

So it is with God! We cannot by searching find him out. e know that God exists and what he is like only because has chosen to reveal himself to man. Hence our knowl-ge of God is not primarily the result of a high I.Q. or of man achievement, but a *gift* of knowledge received rough God's revelation. Science may help us to clarify r response to this revelation, and it may throw light on w this revelation has come to men, but it cannot validate r invalidate the central issue as to whether or not God has ade himself known to men. In following this line of reason-g, we have admittedly not answered the question we started th, "Is there a God?" Instead we have shifted the charac-of the question so that the basic issue has now become: *Has man been given a self-revelation by God that becomes e foundation for affirming that God exists?*" What is the ristian reply to this question?

Wherever men are open to receive God, he has and ll does reveal himself to men. The Bible contains the imary record of that revelation, that is, it tells the story how and where God has made himself known to man in n's history, in his moral and religious evolution, in his rsonal and social decisions, and supremely in Jesus Christ. us the Bible is not a textbook in science nor a record of entire history of man. Rather it is the continuous ac-

count of God's words and deeds to and through man and his histo making known to man that God is and where God is to be found.

In posing the issue in this way we are now face to face with the concr question as to whether the Being spoken of in the biblical record affirmed in Jesus Christ is a figment of man's religious imagination o true foundation for devotion and trust. The issue is not principally whet some First Cause exists. Rather it is a question of whether the world reality is inhabited by a Fatherly care and concern, whether there i redeeming love that goes out to meet man in his distress, whether there i merciful justice that lifts up the fallen, cares for weak, and makes possi love for the neighbor and the enemy.

If the existence of such a Being cannot be proved by logic or the meth of science, what then is our basis for affirming God? It is here that we n to be both clear and honest, neither claiming too much nor too little. *affirm the God who is revealed in Christ through a continuous act of fa* But what do we mean by this? Do we mean that we hope that *maybe* G exists, that we can at best hazard a guess about an unknown or unkn able conclusion? Decisively not!

Faith calls men to a decision. Faith means in part the *decision* to l in an *openness* to revelation. It means deciding to open our total life God's revealing himself to us. It means staking our experience or pledg our allegiance. This does not mean sacrificing the intelligence in order believe what we know to be false. We have already noted that nothing logic or science proves the falsity of belief in God, the issue is simply open by these disciplines, or at least should be. Thus faith moves beyo the limits of man's reason and calls for an act of *decision.* As Jesus sa "If any man's will is to do His will, he shall know whether the teaching from God or whether I am speaking on my own authority." (John 7: 17

But you may be saying to yourself now: "Why should I be asked to m a decision concerning God when I am still not sure that such a Being God exists?" This is a fair question and the only way I know to answe is to reply: "This must be done because this is the only way that the t God ever makes himself known."

For illustration, let us refer again to your personal relationships. W you as a young person have some painful problem or some unexpec joy that you feel the need of sharing with someone else, to whom do turn? Most probably you turn to your most intimate friend, or to an und standing teacher or parent. You are not likely in any case to reveal y most intimate secrets to someone who does not care nor understand. God does not make himself known to those whose wills and hearts

IS THERE A GOD?

sed against him. He makes his presence known and felt ere and when men choose to be open to him. The Psalm- implied something like this when he wrote: "A broken a contrite heart I will not despise." (Psalms 51: 17) To y God's reality through faith, then, is not an uninformed ess that God may exist, but it is an open responsiveness of will, mind, and heart of the *whole person.*

How do we know God? To know God's reality through th means laying one's life on the line for God and for the ghbor. In our everyday encounter with life and with peo- God reveals something of himself to us. Martin Buber ce said that the eyes and ears of God are sunk in the ighbor. Thus the knowledge of God never comes basically an idea or a mental construct, but rather as an act of rsonal commitment. And this commitment at the root of th's knowledge is never abstract comprehension of some ing who inhabits empty space somewhere beyond the stars. is the reality of meeting one who dwells in the lived times d spaces of man's embattled history.

This means that knowing God is never separated from our itudes and decisions about other human beings. Knowing d involves our decisions concerning justice for all; it is volved in our actions where questions of prejudice, racial otherwise, are faced. It means that the way to God's altar ere he is truly known passes along the wayside where me human being has been "robbed and beaten by thieves." ying one's life on the line for God can only be expressed an act of showing compassion for the creatures God has led into being. Or as Jeremiah put it: "Did not your her eat and drink and do justice and righteousness? . . . judged the cause of the poor and needy, then it was well. not this to know me? says the Lord." (Jer. 22: 16)

The question "Is there a God?" sounds at first like an nocent topic for a good bull-session on Sunday evening. t the person who presses through to faith's answer will d in the end that his will is challenged, his compassion for neighbor invoked, his mind both humbled and enlarged, d his life transformed. To know in truth that God exists life's most perilous and costly privilege.

—J. WILLIAM LEE

FILMS in focus

. . . down lonely roads

BIRDMAN OF ALCATRAZ (United Artists)

Produced by Harold Hecht, directed by John Frankenheimer, featuring Burt L caster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand.

More than 40 years ago, an intensely independent young man kil another during a drunken fight. Convicted and imprisoned, he soon lowed his intolerance of confinement and regulation to break loose in murder of a penitentiary guard. Today, this man is recognized the wo over as a leading authority on birds, especially their diseases and cures. has written a massive and knowledgeable volume on penal codes and c cepts. And he is still in prison.

The producers and publicists of this film say in no uncertain terms t their subject, Robert Stroud, has become a rehabilitated human bei *in spite of* his "home" for nearly half a century. They maintain he sur deserves the parole repeatedly denied him by the federal government. their film tells the whole story, they have quite a case.

Even if authenticity and inclusiveness are just *essentially* complete, t have given us a powerful pair of portraits. The first is of the man who grown out of his self-imposed shell into a sensitive student of winged a human life. The second is of our manner of meeting criminal behav which has matured in its own ways across parallel years.

Thus, *Birdman* possesses dual integrity. No claim is ever made of roud's original innocence. The point now is his profound change. nilarly, the imperfect penal system which has held his life in its grasp s experienced its share of growing-up.

There was a time in not-too-distant years when those behind bars were noved from any degree of decency. Malnutrition, filth, and disease were nmonplace. A major period of improvement, personified in Warden oemaker (Malden), brought an end to such barbarisms, at least in leral prisons. But this period of partial progress made precious little ovision for one of Stroud's realizations. The shreds of human dignity, so icial in terms of restoration for a prisoner's successful return to society re all but forgotten in the sterile sweep of fresh brooms. (So, 50% of all se released from prison in 1962 eventually will be back.)

Lancaster's performance is magnificent. His role demands this major ange in character *while* he ages those 40 years. Neville Brand rates a ond round of applause as the keeper of the "solitary" block, who benes a close friend. For that matter, the entire supporting cast is excellent.

While some of the ministry of our church touch such "persons of special ed" every day and live with them through uncounted valleys of shadows, owe them our prayers and compassion. Or have we forgotten Jesus' rds in Matthew 25 about those "in prison?"

. . . down lonely roads

GIGOT (20th Century-Fox)

Produced by Kenneth Hyman, directed by Gene Kelly, featuring Jackie Gleas

Someone wise once said the true clown can make you cry as well laugh. But only a few film comedians have approached the classic thre old. Even if Gleason misses the mark in this motion picture, he does miss by much. As *Gigot*, he plays a poor mute of Paris. Pummeled by in the neighborhood where he lives and works as a janitor, he plays near-perfection the naive, sentimental, and open-hearted nobody who m

ll be one of "God's fools." Sensitive to so many insensitivities around , he remains tragically—yet often humorously—vulnerable to the uman forces swirling past.

While *the* Gene Kelly has supplied deft directorial touches, the film elongs to Gleason in a welcome switch from stereotyped American TV les. What's more, the star of the show has supplied the original story and usical score as well.

Through a series of beautifully photographed vignettes, we see friend *igot* during a period of only a few days. He first befriends a homeless oman of the street and her eight-year-old daughter one stormy night. hinking only of their needs, he brings them to his cellar dwelling, shares is threadbare blankets, and offers his meager food fare.

As any person in her "right mind" would, the woman wonders what his ngle is. After all, everybody has one. But *Gigot* cannot perceive the ources of her suspicion. To him, the mother and daughter—whoever or hatever they are—are suffering human beings whom he can help.

In an age when simple virtues of kindness and compassion are daily oubted, such a cinema serving rates particular praise. And when it inudes many moments of healthy humor, it doubly merits box office suport. Here is a family picture, brimming over with laughter and tears, iat says something about the value of a single soul without artificial serions or exploited emotions.

We just get to know *Gigot* so broadly and deeply, everything he "says" annot help but be understood. Perhaps the most poignant sequence omes as he and the little girl take a walk one morning and rest a moment n the steps of a church. Turning away a second, he turns back to find er gone. Minutes later, he discovers her inside, splashing in the basin of oly water.

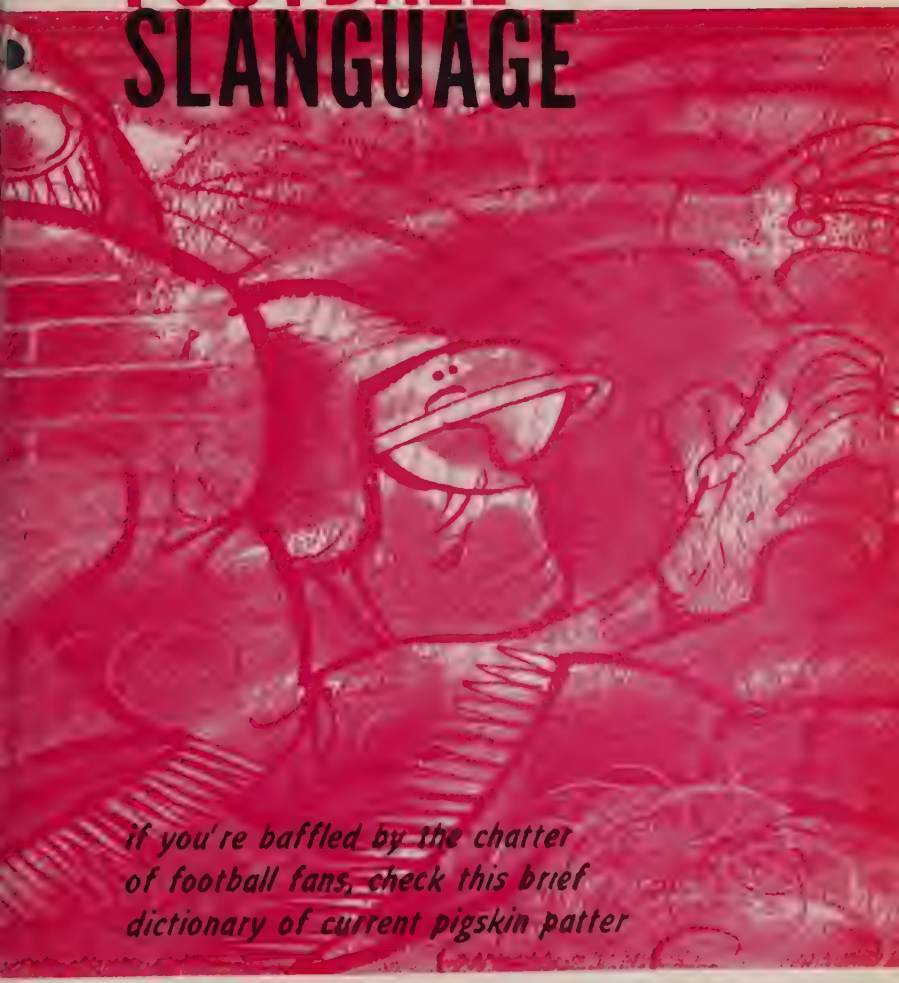
"What is this place?" she asks. "Who is that man up there?" How dumb" so many of *us* may be when asked of our faith. But *Gigot* has nly the signs of his hands and expressions of his face. Distraught by the ability to communicate his answers he looks to the cross, beating himself oon the face.

But the child takes his arm, smiles, and blows an innocent kiss toward the ucifix. Is it possible she has learned the human witness is the clearest nswer of all?

—Don Kliphardt

any
DICTIONARY
OF
MODERN
FOOTBALL

FOOTBALL SLANGUAGE



if you're baffled by the chatter of football fans, check this brief dictionary of current pigskin patter

A STORY goes that a middle-aged man, who had been an All-America football player when he was in college, returned to his alma mater and attended a practice session of the football team. Later, he was asked whether he had enjoyed the experience.

"Yes," he replied. "But I had difficulty understanding what coaches ar players were talking about. There's a new language in football these days

Indeed there is. And it not only baffles old-time footballers, but a l of present-day teenagers, who otherwise are pretty hip citizens, haver caught up with the language of modern football.

Test yourself briefly. In discussing football, do you talk about th "forward pass," the "line buck" and the "point after touchdown"? If yo do, your football vocabulary is as out-dated as the Model-A Ford.

Now listen in as a coach describes how his team scored:

"We were back in the tall grass; so, naturally, they were looking for u to dive. But we went for the bundle. Our quarterback threw the hom run. The split end took it off the hook and was long gone. I was worrie for a moment, because one of the striped-shirters had flipped the flag, bu it turned out that the rap wasn't against us. We took the TD, naturally.

If you dig that, you're a knowledgeable football fan. Chances are, how ever, that you need a translation.

What the coach said was that his team had possession of the ball insid its own 20-yard line (*the tall grass*). In such a situation, the opposing tear expected a running play, with a back carrying the ball straight ahead int the line (the *dive*). But the coach's team elected to try to cover the 80 o more yards to the end zone in one play (*went for the bundle*). The quarter back heaved a long forward pass which clicked for a touchdown (*the hom run*). An end who had lined up five or more yards away from the othe offensive linemen (*the split end*) went downfield and caught the pass a precisely the point he was supposed to catch it (*took it off the hook*) an ran the remaining distance without being challenged (*was long gone*).

Momentarily, the coach concluded, he was fearful that the touchdow wouldn't count. As the play was in progress, one of the officials (*a stripe shirter*) had dropped his red handkerchief (*he flipped the flag*), signifyin that there had been an infraction of a rule. It developed, however, that th penalty (*the rap*) would have been against the defensive team, which ha committed the infraction. Of course, the coach's team declined the penalt and took the touchdown (*the TD*).

You practically never hear coaches or players—or an in-the-know fan— mention the "forward pass." That's for squares. The preferred term i *the flip;* it can be *the short flip* or *the long flip*—and if *the long flip* result in a touchdown, it's *the home run.* Coaches and players don't talk abou "touchdowns," either. They're *TD's.* "Points after touchdowns" are alway *PAT's.* The "line buck" about which spectators and radio-TV broadcaste talk is *the dive, the quick-hitter* or merely *the quickie* in the lexicon c coaches and players.

—EDGAR WILLIAMS

ICTIONARY

Any dictionary of modern football should list such other terms as:

The On Side—that side of the offensive team's center toward which the ball will on an attempted advance.

The Off Side—that side of center toward which the ball will not go. On a left end in, for example, the right side off the offensive line is the off side.

Mousetrap—not a device for snaring rodents, but a device used by the offense in ermitting overly-eager defensive guards or tackles to penetrate their line unopposed. ien blocking them out by charging at them from the side. If the trap works, the all-carrier runs through one of the holes left by the trapped linesmen.

Cheat—an offensive player lines up in a slightly different position than his normal ne. It may be overlooked by the defense, in which case they're in trouble.

Counter—a play in which the ball goes in a different direction than that in which starts. It is designed to anchor defensive players or catch them off balance if they ove to plug up the hole they think the ball carrier is coming through.

Audible—a signal shouted by the quarterback after the offensive team has lined up: ne quarterback finds that the defense is stacked against the play he called in the uddle, so he changes the play at the line of scrimmage by means of a pre-arranged ignal.

Buttonhook—a pass receiver going downfield suddenly stops in front of a defensive ack and hooks a back toward the line of scrimmage to catch the ball.

Corner Man—a linebacker behind either end of the defensive live.

Loop—defensive linemen do not charge straight ahead. Each goes around the man n front of him and goes through the next hole as the ball is snapped.

Red Dog—a linebacker abandons his usual assignment and smashes through the ffensive line for a direct assault on the quarterback. This maneuver is employed paricularly when the quarterback is a good passer and the defense wants to prevent his etting set for an accurate flip.

Submarine—a charge by a defensive lineman who gets down on hands and knees, hen charges between the inside knees of two offensive linemen and pushes up quickly. he object is to plug the space against a possible dive or quick-hitter.

Flat Flip—a short pass thrown into the area wide of the end and close to the scrimnage line. It is a dangerous maneuver, for if a line or defensive halfback intercepts the all, chances are he can run it back for a touchdown.

Boomer—a long punt.

Broken Play—one in which one or more members of the offensive team makes a rong move, thereby fouling up the entire maneuver.

Rockhead—a player who can't remember what he is supposed to do on any given lay.

Showboat—a showoff type of player.

Dog—a player with a reputation for not liking to be hit hard. Of such a player it ometimes is said: "Rack the dog up hard the first time he carries the ball and he'll tart looking for the exit."

Big Daddy—the acknowledged leader of a team.

Cross-Country Carnival—a one-sided game in which there are many long runs.

What it's like to be a t

Hayley Mills

INTERVIEW/

"I'M STARVED! Hope you are!" says Hayley Mills as she rushes to greet you—her long straw-blonde hair hanging in loose ringlets half to her waist. Her eyes are a blazing-bright blue. She's wearing a white blouse and a sky-blue skirt that flares a bit below her tiny two-hand-span waist. She looks flower-fresh and carefree as a Disney daisy in Fantasyland.

"I've been up since 6:30 and I'm famished," she confides and urges you to order plenty. Her choice for lunch is a platter of ham and eggs, with stacks of toast. At the table are Hayley, YOUTH'S interviewer, and two top public relations men of the Disney Studio—a V. I. P. gathering later joined by Hayley's mother. "I don't get up until 7 at school in Switzerland or until 8:30 or 9 at home in England."

Somebody teases Hayley about the joy and gift of youth to be able to look so bright-eyed after being up since dawn and working hard under hot lights. There's a flash of facial glee with an impish grin. Looking around the studio commissary, she adds, "I *like* being here and working on a *happy* picture!"

"This is her fourth film for us," says one of the Disney men. "It's called *Summer Magic* for release next year. It's based on Kate Douglas Wiggin's delightful book, *Mother Carey's Chickens.*"

Hayley's mother joins the group.

"I'm here to help Hayley—as her interpreter—because sometimes she's too shy to express her thoughts," comments Mrs. Mills with a gay glance at her daughter. "Probably Hayley will also have to help me. All in our family are shy—believe it

Eager autograph hunters at Suffolk Downs are typical of Hayley Mills' popularity. At 16 she receives 7500 fan letters a week, more than any other movie star in the world.

Hayley Mills is t daughter of a world fa ous family. Her father John Mills, famed Br ish actor of stage, scree and TV, and her moth is Mary Hayley Be noted playwright a authoress (includi *Whistle Down t Wind).* An older siste Juliet, is widely know in England for her legi mate stage and moti picture work. Not show in photo is a young brother, Jonathan, wh remains an Engli schoolboy excelling i soccer and cricket.

or not—so much so that when we are invited out and get as far as the doo we're tempted to stand there a half hour to delay entrance saying to o another, 'You ring the doorbell' and being told 'No, YOU do it!' "

"How then do you help guests feel as much at ease as I hear they a at your house?"

"We don't treat anybody like a guest—*or* a celebrity!" says Hayle "We try to make everybody feel like family. Celebrities are just norm people and that's the way they'd rather be thought of and treated."

"This is quite natural in a home where we are surrounded by sh people," adds Mrs. Mills, "including persons like Hayley's godparents Noel Coward and Vivian Leigh—and her brother Jonathan's godparents Sir Laurence Olivier and Lily Pons."

Conversation turns to Hayley's career.

"My main ambition right now is to be a good actress," says the young r who in four years has already received many accolades.

"But haven't you already achieved this after six pictures and many ards?"

"Oh, no," she cries emphatically. "I'm like an old flannel, just soaking any bits of information I can get. You can't learn a lifetime's work in ır years."

"Some of our readers have seen your British film, *Whistle Down the nd*," says YOUTH's reporter. "You did such a sensitive portrayal. d you feel any particular interest in doing this picture, or was it just other acting job?"

"I was especially interested because Mommy wrote it—so, of course, it d to be divine!" Hayley laughs and tosses a wink at her mother. They se each other a lot.

"How did you feel about the characters and the story itself?"

"The characters in the film weren't the same as they were in the book," e young actress replies. "In fact, they were very different. There was the me basic story, but it was simpler in the movie, wiser in the book. Also, e religion was deeper in the book. For example, you recall the bearded an who hides in the barn and the children find him and think he's Jesus. was rather disappointed that he was shown as a murderer in the film (but t in the book) because then somehow you knew he'd get caught, because e murderer always gets caught. What's more, you don't hope that a man vicious as a murderer will get away. . . ."

Turning to Hayley's mother, the interviewer asks, "Did Hayley or anye else in your family help write your book or inspire it?"

"No!" she laughs. "In fact, they used to laugh at me for wanting so ıch to write it."

"Where did the idea for the book come from?"

"Nobody knows. Where do all such ideas come from? Out of the air ıybe. Anyway, certainly, the family was not involved. I often feel, wever, that my writing is not done by me, entirely. Once I get an idea, ıers write it, it seems to me. I may be kidding myself, but I do believe reincarnation—as did Keats, Swinburne, Shelley, Coleridge, and many ore—and I believe in ghosts."

"Do *you*, Hayley?"

"I believe in ghosts," Hayley replies, and adds with a smile, "but I n't see how there could be any ghosts around the bright lights here in llywood."

"Is it true that your ancient country house in England is said to b haunted?"

"Yes," says Mrs. Mills, "by an old Nanny nobody except our Nanny h seen! It's quite a place, with part of what used to be a lady chapel und neath. It was there even before there was a church near after the disso tion of the monasteries. It still has the niches in the walls, and all tha We use it for a deep freezer."

"Do you mind talking about your church life as a family?"

"Of course not," Mrs. Mills answers, "although I'd rather you didn mention the particular church we belong to, but you may say we are Christian family. My grandfather was a Protestant missionary in China— my great-grandfather went there, around the Horn, as a tea merchant. was raised in China and brought up with the influence of Buddha an Confucius and incense—and I would have been allowed to be a Buddhi if I had told my father that is what I wanted to be."

"What about you, Hayley? Do you attend church regularly?"

With the frankness that wide-opens every conversational topic with thes two, she bounds back: "Yes, when I'm in England—at school and at hom But not so regularly here during the summer. And I'll admit there ar times when I'm glad I don't have to go so often as at school where we g VERY regularly! In fact, we go to church every day, and have Scriptur four times a week, and go to church twice every Sunday during the scho year."

"What do you enjoy most about the church services, wherever you a tend?"

"The singing, and *sometimes* the sermon! That depends on who gives th sermons. We now have a pastor who gives fine ones in our village. I lik a sermon if the pastor is really talking to you and not just giving out talking about a lot of Bible that has not been thought out. Our pastor marvelous at taking a passage from the Bible and turning it to fit you."

Mrs. Mills adds with enthusiasm, "Every sermon by our pastor is like a essay by Emerson—so much so that once—I couldn't resist it—I aske if he snitched them!"

"We also have a divine headmaster, who is a clergyman, at our school Hayley says. "He tells us we must speak up about whatever concerns us we can't be heard! To listen to him sits you down and gets you quiet. Yo *have* to listen—which is good—because otherwise, unless you're ve thoughtful when you're young, you don't think deeply about sin and a that—yet!"

'Do you agree, Hayley, that most teenagers are not as shallow as some nk they are?"

'Yes, indeed, I agree with that. In fact, I find that teenagers are *not* ll shallow! In Switzerland at school we talked a lot about religion and osophy and had enormous arguments about what we thought about d, mostly!" Pausing a moment, she continued, "I pray all the time—stly to myself in my ways. When I say aloud 'Oh God,' others might nk I'm swearing, but I'm not!"

'What are your feelings about God?"

'Some say he's a little man with a long beard. I don't believe that. I n't believe he's a small person. He must be BIG. I think of him as a t of power—a big power. You can't actually see it but you can see what does. It's sort of like the wind going through the trees. You don't see wind but you see what it does and you know it is there and passing as the leaves fold up!"

Returning to the topic of teens, Hayley is quick to share her impressions the U. S. teen-age way of life.

"Teenagers in America have more freedom, I think, and everything is d on for them—the weather, parties, drive-ins, barbecues. Hollywood their town. It's marvelous if you're young."

The one place really close to Hayley's heart is the 450-acre family farm in England where, as Hayley puts it, "you can never be bored." Four horses, Beauty, Misty, Sean, and Annabelle, vie for her attention on the farm. "The horses don't care if I'm famous or not." She confesses that she is "absolutely wild" about animals. "I had once planned to be a vet until the day I watched our man on the farm operate on a sick pig. That was when I began to consider acting."

As for dating, Hayley comments, "Girls in the States get to know bo when they're really young, but in Britain there's not too much of tha We don't put so much emphasis on early dating. I don't really agree wi dating in the early teens. I believe everything comes in time, although lo of people are impatient to grow up. I am."

As the time for lunch hour lessens, Hayley hurries, "I don't date a gre deal myself and when I do my parents like to meet the boys I go out wit I admire boys who are truthful. I hate liars and show-offs. Brashness is bit different—it often covers up nervousness. I tend to be that way myself

And then the studio calls. The brief lunch-interview is over. Back work for Hayley. And away she blew.

Hayley's mother stays a little longer with YOUTH's reporter to answ additional questions.

"How important is Hayley's immediate family to her?"

"Oh madly important! She relies on its being there to come home and to leave in the morning. People have said to me: 'Why do you have leave England to be where she is?' I do it because I know it is very in portant to her. I think background of the family is the most importa thing that keeps her the happy-go-lucky sort of person that she is, really

"You mentioned her shyness earlier. . . ."

"Hayley's shyness is a form of modesty which is quite different fro an inferiority complex. To be a bit shy can be a good thing—easier to ove come than being too bold!"

"Do you feel Hayley's talent affects her personality?"

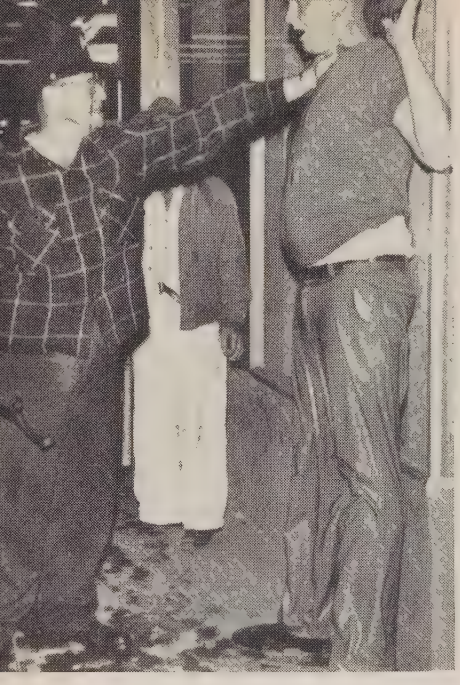
"I think it must! She has got an overdeveloped sense of rightness ar wrongness. For instance, I can ask her opinion about things and know she right. She's very fair about people. Sometimes I get a bit irritated an perhaps, a bit ungenerous about people. But Hayley always finds som good about them. Whether this is because of a younger, more unclutter standpoint, I don't know. All three of our children seem to think as adult but without most adults' bitter criticism."

"How do you feel about Hayley's success at her youthful age?"

"Every mother feels sad when her daughter suddenly becomes an adu and has to struggle with all the problems that the adult world holds answered the quick-witted, deep-thinking Mrs. Mills. "Hayley has had grow up more quickly than other children of her age. She has lost t right to be free of responsibility and the right to behave as other childr of her age." With a gracious goodbye, Mrs. Mills hurried off to her bu life with her famous family.

—KITTE TURMELL

Hayley Mills has warmth and
umor without being sticky
veet," says Maurice Chevalier,
ho co-stars with Hayley in
n Search of the Castaways.
I have played opposite many,
nany girls in my time, but
ever one like this. She never
ver-acts. As she grows older,
ne will become a great, great
ar, because already—perhaps
is her instinct or her heri-
ge—she knows how to act,
ow to speak to the heart. She
loaded with talent." For her
erformance in *Pollyanna,*
he received a special Oscar
ward. And her dual role as
ne twins in *The Parent*
rap has made that movie
ne biggest box-office hit in
Disney history. Walt Disney
imself, not a man of careless
ords, describes her as the
reatest, most significant
novie find in 25 years. "She's
n actress who will be more
eautiful than Elizabeth Tay-
or . . . more talented than any
ar in motion pictures today!"



youth in the NEWS

Blood streaming from beneath his glasse a fireman in Seaside, Ore., restrains stu dent who had just attacked firemen Police used tear gas early in the mornin to disperse a mob of 1000 high schoo and college youth who had started rio ing the evening before. At least 1 persons including two policemen and tw firemen were taken to the hospital i the riot, which the police chief said wa caused mainly by too much beer.

Too much social life for teens, says Conn. Catholic educator

Social activities of students of the seven Roman Catholic high schools in the Bridgeport (Conn.) diocese were ordered curtailed. Father John F. McGough, diocesan superintendent of schools, said such activities by youth on school premises must be "de-emphasized" because "many of them had gotten out of hand, particularly the dances."

"We think it more fitting," he said, "for boys and girls in their freshman and sophomore years to have their own separate and distinct activities, in place of dances and other mixed social events." The priest said senior and junior students may continue to hold dances "but on a limited basis." Danc schedules, he said, should be worke out by the principal "in accordanc with the circumstances of the indi vidual school."

Father McGough observed tha Catholic education, seeks to "develo the whole man—to develop the spi itual, moral, intellectual and socia activities of our youth."

He said parents were to blame i many cases for "promoting stepped-up sophistication of hig school teenagers." This undue em phasis on student social life, h warned, often results in "early com pany keeping, steady dating an premature marriages."

oreign students in U.S. each new high in numbers

Foreign students, faculty mem-rs and scholars in the United kes reached a new high of 72,113 uring 1961-62. The Institute of In-rnational Education said the total as an increase of 8.5 per cent bove the previous year. The insti-ute's survey showed there were 3,086 students from 149 countries rolled in institutions of higher arning in the U.S. and more than 500 professors and scholars from broad were affiliated with U.S. col-ges and universities.

oung "Modernists" replacing Beats" in London's teen scene

Before the "beats" could so much s bat an eye, the "modernists" have ken over in Britain. Skin-tight enims and beards are said to be ut. So are trailing tresses and ulti-colored mascara. Slim-line its, clean fingernails and baths are in."

Britain's younger generations ave had many whims and labels ver the years—most of them im-orted from the United States. Now 's the modernists' turn. Their ean-cut presence is expected to oke less criticism than their pred-essors. Opinions differ as to de-ning a "mod," but most agree that is well-dressed, sharp and enter-rising. His environment is enter-inment, writing or advertising—or st in any teen-age circle.

The "mod" is a trend-setting pseudo-sophisticate seeking individualism on $42 to $65 per week. The beat sought a neo-Bohemian life on about $8.40 a week and friends. The "mod" wears expensive slim-cut suits, striped shirts and laceless shoes. His female companion is sophisticated, witty and intelligent, but feminine. She would never date a non-"mod."

They are a radical, free-thinking group but show none of the beats' bent for protest. Their lightweight $112 suits are not the beat attire for sit-down protests nor are their pointed shoes ideal for anti-nuclear hikes. The "mods" have yet to invade the provinces but London lies at their feet. Coffee bars are seeking more respectable decors and Dixieland is on the wane.

Bible study is urged in Soviet atheism classes

Moscow's top youth journal said recently that "the very interesting character of religious preaching in the churches" in the U.S.S.R. demands that the Russian school system use the Bible in the communist war against religion. The article in effect admitted that modern religious preaching is more effective than most atheist programs in the school system. It said that the Bible should be studied in order to "expose its religious character." It also sharply criticized "new atheistic subjects" introduced for compulsory study in all high schools as "lagging behind new methods used by the clergy."

A going and a coming on YOUTH's staff

Getting YOUTH magazine into print and to the reader is a team effort, starting the editorial offices in Philadelphia, to the printer in St. Louis, and to you by mea of your mailman and local church. Beginning with the next issue of YOUTH, t Philadelphia "team" is getting a replacement—Joan Hemenway for Kay Lorans. O the past year as Associate Editor, Kay Lorans has been the editor's "right arm." "ran" the magazine a year ago while the editor made a three-month world trip, ar then when the editor returned, Kay continued to carry heavy writing, rewriting, cr ative and administrative chores. Her original prayers appearing on the back cov were an inspiration. Her talent has been recognized by Columbia University whic awarded her a scholarship to do graduate work in International Affairs. Her absen in Philadelphia was most noticeable during the month in which we were seeking h replacement. And thus we must apologize to our readers for the delay in these la three issues. We wish Kay the best in her studies. And we welcome Joan to o Philadelphia team.

YOUNG PILLARS/

"I've decided to go on to college, Dad, and then, after that, try to become a 'Prophet of Doom'!"

may we quote you?

Nero was talking finances with one of his officers in the amphitheater in Rome. "We aren't making much money from this building," Nero said. "Any idea why?" "Yes, I know," replied the officer. "The lions are eating up all the prophets."

—*Great Northern Goat*

Christianity is fighting a losing battle in so many of our lives, not because we are bad, but because we are too busy with our briefcaseful of second rate stuff.

—*David A. Redding*

By chance, the village atheist met an elderly parson on the street. "You have no doubt noticed," said the non-believer, "that I never go to church. The reason is that you've got so many hypocrites there." "Oh, don't let that keep you away," said the parson gently. "We always have room for one more."

A man's character can be pretty well told from the magazines which he reads.

—*Rev. George C. Desmond*

The soul of man is born fresh in every child, and there is an age in every creature, unless he is debased too young, when for a time he sees clearly the difference between truth and falsehood, and hypocrisy infuriates him. He cannot forgive those who should be true and instead are liars. This fury, I believe, is the first cause for revolutions. . . .

—*Pearl S. Buck*

COVER STORY

Being a teenager is not easy, says Hayley Mills. "Fifteen seems to be such a slowing up point. You seem to sit at 13, 14, and 15 for, oh, such a long time. It's a horrible age. You're not anything. Not a child nor an adult. You're a teenager. And it's neither one thing or the other. At 16, even though adults seem to accept you, they still think of you as a child. I'm really looking forward to being 17. I think you are much more adult, or should be, at this age."

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. . to meet human need

WHEN we've got plenty, how quick we are to forget the needs of oth We have the hungry, the blind, the deaf, the maimed, the oppresse the anxious, the aimless, and the aging in our midst. Yet we live in a lan of plenty that seems to think it has solved the problem of poverty and th seems to think it gives equal opportunity to all its citizens.

those in poverty

What are the facts about poverty and deprivation in the U.S.A.? Accor ing to a recent report by the Conference on Economic Progress (Apr 1962), 40% of our people still live in poverty and deprivation (77 millio individuals). Ten and a half million multiple-person families have annu incomes under $4000 and another four million unattached individuals hav incomes under $2000. Another 10⅓ million families and 2 million un attached individuals are above poverty but short of minimum requiremen for a modestly comfortable level of living. But it is also worth noting th special factors related to this situation. Among families in the South, 68% live in poverty and deprivation. Among U.S. non-white families 80% liv in poverty and deprivation. Among families with heads 65 or over, near two-thirds live in poverty; among unattached individuals 65 and ove four-fifths live in poverty.

Dr. James Conant tells us (in *Slums and Suburbs*) that the undernou ished public schools in urban slums contrast vividly with the richly nou ished schools in our suburbs. Poor families in slums live within walkin distance of rich universities to which they cannot afford to send the children. Michael Harrington has written a disturbing and well-documente volume about *The Other America*, a hidden America where poverty sti stalks in the midst of our land of plenty. Read it if you want to get a pi ture of our situation. We *have* the knowledge that makes it possible abolish poverty but we have not yet fully met the challenge!

ie aging

As implied above, one of the special groups seriously underprivileged conomically are the aged. They are ill more often than members of any her segment of our population. Yet 60% of these people have incomes ss than $1000 a year. Will we meet the challenge and provide legislation assure adequate medical care?

inority groups

Negroes and other minorities in our land do not have equal opportunities or jobs, or education, or housing. Only a few years ago the income of egroes was 41% that of white persons. By 1958 the figure was up to 8%—but there is still a long way to go if we would be the land of freedom nd equality. Half of the Negroes in the U.S. today earn less than $1500 year. We all know that the churches recently burned in and near Albany, eorgia, were used as meeting places for a program of increasing voter egistration. The right to exercise this democratic privilege is not even ully recognized. Patience is wearing thin; the hour is late for action to ation, the psychologically-damaging effects of such oppression must be ully recognized. Patience is wearing thin: the hour is late for action to orrect such evils.

nigrants and displaced workers

There are 300,000 to 400,000 migrants moving up and down our land uffering from miserable living conditions, inadequate wages, and educa- on, and with all the instabilities attendant upon such conditions. In ddition, mine and factory workers have been displaced and need retrain- ng, rehabilitation, and a new start.

alcoholics and drug addicts

We have, according to reliable reports, between four and five milli chronic alcoholics in this country with all the human waste which t implies. There are also large numbers of persons in our metropolitan ar addicted to narcotics for whom we have inadequate provisions for tre ment. Recently I learned of a serious situation in one large city wh youth were inhaling the fumes of glue "for kicks." Critical illness a deaths have resulted from this new form of addiction.

and many others, including us

The list is incomplete of persons of special need to whom you and I ha the obligation—and the opportunity—to respond, on whose behalf we c take some action. We could discuss the physically and mentally han capped, the emotionally disturbed, the prisoner, the delinquent, and t "poor rich" who has economic wealth but no meaning, who is often aiml and empty and desperately lonely. In fact, we ourselves are a part of t many others in need of compassion, acceptance, care, and praise. We live in some way maimed in body, mind, or spirit.

at can we do?

We can be the voice for those who have no voice, we can study the facts d bring them out into the light, helping to create a public opinion that cognizes and is prepared to deal adequately with problems. We can get gorous and intelligent discussion on measures such as those dealing with d to education, medical care, minimum wage. We can encourage an xecutive Order on Housing and commend the President for his Executive rder on Employment. We can ask for firm protection of the right of all vote, and participate in desegregated schools, knowing this is the demo-atic and Christian way.

We can rebel and insist on facts when we hear friends, influenced by our lture, say "people who have nothing are lazy," knowing that this is too mple and, generally speaking, is not true. Barriers of discrimination, chnological change, lack of adequate education, and social handicaps are factors in depriving people of the opportunity to share in our American undance.

When we get so wrapped up in ourselves and never lift a hand to carry it any of the world's burden of need, then we become unnecessary and edless. The Christian faith tells us, of course, that if we want to be hristian we cannot let this happen to us. We have a vocation, a ministry, purpose—to give ourselves in service for others, to spend our lives in ring for others. William James puts it: "The great use of life is to spend for something that outlasts it." We are fortunate today to live in a time tremendous need for our services and energies. We cannot read the wspaper, we cannot *live* in our world without seeing the overwhelming eds of persons that can challenge our response. Each of us personally ust answer the question: WHAT SHALL I DO?

—ELIZABETH JOHNS

"Eros" by Marc Chagall

Almighty God

I, who have never known what it means *not* to have the things I desi need to *feel* the poverty and hunger and despair among my fellow me

I, who have felt nothing but the surge of youthful vitality in my bod need to *understand* what it means to be ill and unable to care for mysel

I, who have never stood alone in the crowd as odd or unacceptable, ne to *sense* what it means to be judged and rejected by the color of my ski

I, who have never experienced the desperation of a dependence on drug drink, need to *realize* the hell of an addiction I cannot escape.

I, who have never really suffered or sacrificed or died, pray that I m become *painfully* aware of my brother's great need and that I may *ache* un I have reached out with *honest* help.